

2015 DRAFT Arizona Arts Standards

Music: Harmonizing Instruments Standards Novice - High School

Thank you for reviewing the 2015 DRAFT Music: Harmonizing Instrument Standards.

[You can find the link for the survey to give us input here, as well as a listing of in-person and online meetings to share your feedback.](#)

These draft Arizona Harmonizing Instruments standards serve as a framework to guide the development of a piano or guitar (fretted string) music curriculum.

What's new?

Here are some things to look for in these DRAFT standards:

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Presenting, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.

2. **The Harmonizing Instruments Draft Standards are articulated by performance level, similar to our 2006 Band, Orchestra and Choir Standards.** The draft specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that music teachers will combine and interweave standards to create units of study.

3. These Harmonizing Instruments standards provide standards for the High School level, as well as some Novice and Intermediate levels for programs which begin differentiating music instruction in elementary/middle school settings. The three High School levels are Proficient, Accomplished and Advanced. They cover roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced). Foundational Skills: The specific guidelines that the teacher provides to support the performing standards are found in the Foundational Skills listed at the end of each Artistic Process (Creating, Performing, Responding, Connecting). While not an exhaustive list, the Foundational Skills help suggest key skills for students to master in order to accomplish the performance standards.

3. There are **additional strands of music standards for Performing Ensembles; Music Technology; and Music Theory and Composition, along with K-8 General Music Standards.** You are welcome to review any or all of the music standards during this public review of the draft Arizona Arts Standards. Please refer to the link above to locate the other sets of draft music standards.

4. In many performance standards, examples are given in parenthetical "example or e.g." notes. These are in no way prescriptive; they simply

5. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

Creating - Conceiving and developing new artistic ideas and work.	Performing - Realizing artistic ideas and work through interpretation and presentation	Responding - Understanding and evaluating how the arts convey meaning	Connecting - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Music: Harmonizing Instruments

Creating

Anchor Standard #1 Generate and conceptualize artistic ideas and work

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Generate melodic, rhythmic, and harmonic ideas for simple melodies (such as two-phrase) and chordal accompaniments for given melodies.	Generate melodic, rhythmic, and harmonic ideas for melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies.	Generate melodic, rhythmic, and harmonic ideas for improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country strumming and finger picking patterns).	Generate melodic, rhythmic, and harmonic ideas for compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.	Generate melodic, rhythmic, and harmonic ideas for a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.

Anchor Standard #2 Organize and develop artistic ideas and work

Select, develop, and use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies.	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies.	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns).	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.
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Anchor Standard # 3 Refine and complete artistic work

Apply teacher-provided criteria to critique, improve, and refine drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies.	Apply teacher-provided criteria to critique, improve, and refine drafts of melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies.	Develop and apply criteria to critique, improve, and refine drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues) and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns).	Develop and apply criteria to critique, improve, and refine drafts of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.	Develop and apply criteria to critique, improve, and refine drafts of compositions (representing a variety of forms and styles), improvisations in a variety of styles, and stylistically appropriate harmonizations for given melodies.
Share final versions of simple melodies (such as two-phrase) and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.	Share final versions of melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.	Perform final versions of improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns), demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.	Perform final versions of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.	Perform final versions of a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.

Creating Foundational Skills:

The specific guidelines that the teacher provides for improvisation and composition should include the below foundational skills in support of meeting Anchor Standards 1-3

Improvisation

perform, use standard notation, and audio record improvisation that is a minimum of 4 measures	<i>perform, use standard notation, and audio record improvisation that is a minimum of 4 measures</i>	perform, use standard notation, and audio record improvisation that is a minimum of 8 measures	perform, use standard notation, and audio record improvisation that is a minimum of 12 measures	perform, use standard notation, and audio record improvisation that is a minimum of 24 measures
describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music	<i>describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music</i>	perform simple improvised melodies within an appropriate harmonic structure	perform with expression, complex improvised melodies within an appropriate harmonic structure, over a chord progression	perform with expression, complex improvised melodies within an appropriate harmonic structure, over a chord progression

Composition

use standard notation and audio record composition that is a minimum of 2 measures and is written for the student's own instrument	<i>use standard notation and audio record composition that is a minimum of 2 measures and is written for the student's own instrument</i>	use standard notation and audio record composition that is minimum of 4 measures and is written for the student's own instrument or others	use standard notation and audio record composition that is minimum of 8 measures and is written for duet or small ensemble	create complete composition that is a minimum of 16 measures using student chosen guidelines and any notational system for solo with accompaniment or ensemble
describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music.	<i>describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music.</i>	explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song	<i>explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song</i>	<i>explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song</i>
replace or change some of the note values and/or pitches in composing a variation of a theme	<i>replace or change some of the note values and/or pitches in composing a variation of a theme</i>	transpose, arrange, and/or transcribe music	arrange short sections of a song using standard notation and a variety of musical elements.	<i>arrange short sections of a song using standard notation and a variety of musical elements.</i>
use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>

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Performing

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skill, as well as the context of the performances.	Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skill (citing technical challenges that need to be addressed), as well as the context of the performances.	Explain the criteria used when selecting a varied repertoire of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns).	Develop and apply criteria for selecting a varied repertoire of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	Develop and apply criteria for selecting a varied repertoire for a program of music for individual and small group performances that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.
Identify prominent melodic and harmonic characteristics in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including some based on reading standard notation.	Identify prominent melodic, harmonic, and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including some based on reading standard notation.	Identify and describe important theoretical and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns).	Identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	Identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied repertoire of music selected for performance programs that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.
Demonstrate and describe in interpretations an understanding of the context and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.	Demonstrate and describe in interpretations an understanding of the context (social, cultural, or historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.	Describe in interpretations the context (social, cultural, or historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns).	Explain in interpretations the context (social, cultural, and historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	Explain and present interpretations that demonstrate and describe the context (social, cultural, and historical) and an understanding of the creator's intent in repertoire for varied programs of music that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.

Anchor Standard #5 Develop and refine artistic techniques and work for presentation

<p>Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and apply practice strategies to address performance challenges and refine the performances.</p>	<p>Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and identify practice strategies to address performance challenges and refine the performances.</p>	<p>Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns), and create rehearsal strategies to address performance challenges and refine the performances.</p>	<p>Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, and create rehearsal strategies to address performance challenges and refine the performances.</p>	<p>Develop and apply criteria, including feedback from multiple sources, to critique varied programs of music repertoire (melodies, repertoire pieces, stylistically appropriate accompaniments, improvisations in a variety of contrasting styles) selected for individual and small group performance, and create rehearsal strategies to address performance challenges and refine the performances.</p>
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Anchor Standards #6 Convey meaning through the presentation of artistic work

<p>Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating understanding of the audience and the context.</p>	<p>Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).</p>	<p>Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns), demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).</p>	<p>Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).</p>	<p>Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire for programs of music that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).</p>
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Performing Foundational Skills

The knowledge and skills listed below is not representative of all necessary foundational skills the purpose is to provide an essential list which must be present in support of meeting Anchor Standards 4-6

Application to instrument (AI)

The italicized A.I. foundational skills denote skills that are the same as the previous level. Rigor increases as skills are applied to a leveled progression of

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
maintain a steady beat, with auditory assistance, while playing individually and with others the following note and rest values: whole, half, quarter, eighth, and corresponding dotted notes in simple meters	maintain a steady beat, with auditory assistance, while playing individually and with others sixteenth and corresponding dotted notes in simple meters	maintain a steady beat, with visual assistance, while playing individually and with others note and rest values in simple and complex meters as encountered in the repertoire	maintain a steady beat, without external assistance, while playing individually and with others note and rest values in complex and changing meters at faster tempos as encountered in the repertoire	maintain a steady beat, recognizing the macro and micro beat, while playing individually and with others note and rest values in complex and changing meters at faster tempos as encountered in the repertoire
utilize musical symbols (e.g. fermata, repeat signs, double bar lines, note names)	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>
utilize appropriate key signatures and accidentals	<i>utilize appropriate key signatures and accidentals</i>	<i>utilize appropriate key signatures and accidentals</i>	<i>utilize appropriate key signatures and accidentals</i>	<i>utilize appropriate key signatures and accidentals</i>
perform independent parts while others play contrasting parts (e.g. level .5-1)	perform independent parts while others play contrasting parts (e.g. level 1-2)	perform independent parts while others play contrasting parts (e.g. level 2-3)	perform independent parts while others play contrasting parts (e.g. level 3-5)	perform independent parts while others play contrasting parts (e.g. level 5-6)
respond to basic conducting cues (e.g. tempo, dynamics)	<i>respond to basic conducting cues (e.g. tempo, dynamics)</i>	respond to basic conducting cues (e.g. phrasing and expression)	respond to basic conducting cues (e.g. style, multi-meter)	conduct an ensemble with appropriate gestures, tempo, expression and cuing
perform scales, intervals, and arpeggios in the repertoire	<i>perform scales, intervals, and arpeggios in the repertoire</i>	<i>perform scales, intervals, and arpeggios in the repertoire</i>	<i>perform scales, intervals, and arpeggios in the repertoire</i>	<i>perform scales, intervals, and arpeggios in the repertoire</i>
perform individually repertoire that includes music in two parts (e.g. accompaniment and melody)	perform individually repertoire that includes music in two parts (e.g. accompaniment and melody)	perform individually repertoire that includes two voices (contrapuntal texture)	perform repertoire that includes two voices (contrapuntal texture)	perform individually repertoire that includes two active voices (counterpoint)
perform dynamics, timbre, tempo, phrasing, articulation in the repertoire.	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire.</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire.</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire.</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire.</i>
utilize a basic characteristic tone	utilize a basic characteristic tone with greater stability	<i>utilize a basic characteristic tone with greater stability</i>	<i>utilize a basic characteristic tone with greater stability</i>	perform with fluent expressive tone inclusive of appropriate dynamic range and depth of sound
utilize proper hand position and posture	<i>utilize proper hand position and posture</i>	<i>utilize proper hand position and posture</i>	<i>utilize proper hand position and posture</i>	<i>utilize proper hand position and posture</i>
perform with awareness of intonation and ensemble	perform with awareness of intonation, ensemble, balance and blend	perform with emerging accurate intonation, balance and blend in support of the ensemble	perform with accurate intonation, balance and blend in support of the ensemble	<i>perform with accurate intonation, balance and blend in support of the ensemble</i>
tune with teacher assistance	tune with teacher guidance	tune instrument to a given pitch and adjust to match pitch and develop awareness of tuning to self and other voices or	tune instrument to a given pitch and adjust to match pitch and demonstrate a consistent ability to tune to self and other voices	tune to more complex chords with an understanding for the importance of their pitch within the chord structure
perform literature from memory	<i>perform literature from memory</i>	<i>perform literature from memory</i>	<i>perform literature from memory</i>	<i>perform literature from memory</i>
demonstrate proper care and maintenance of instrument	<i>demonstrate proper care and maintenance of instrument</i>	<i>demonstrate proper care and maintenance of instrument</i>	<i>demonstrate proper care and maintenance of instrument</i>	<i>demonstrate proper care and maintenance of instrument</i>

Perform-Reflect on understanding (PRU)

The italicized P.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of processing skills.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify and describe	Identify and describe	Identify, describe and explain	Identify, describe, explain and analyze	Identify, describe, explain analyze and interpret
musical symbols encountered in repertoire (e.g. fermata, repeat signs, double bar lines, note steps and skips)	<i>musical symbols, encountered in repertoire</i>			
	<i>steps and skips</i>	intervals and chord structures	<i>intervals and chord structures</i>	<i>intervals and chord structures</i>
key and time signatures	<i>key and time signatures</i>	function of key and time signatures	<i>function of key and time signatures</i>	<i>function of key and time signatures</i>
simple music forms and characteristics	<i>simple music forms and characteristics</i>	<i>simple music forms and characteristics</i>	music forms and characteristics encountered in repertoire	synthesize characteristics of musical structure into <i>performance practice</i>
elements of music (e.g. rhythm, melody)	<i>elements of music</i>	<i>elements of music</i>	<i>elements of music</i>	<i>elements of music</i>
their role (e.g. melody, harmony, accompaniment, foreground/background) within their ensemble	<i>their role within their ensemble</i>			
whole and half step patterns in scales encountered in repertoire	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>
relationship between mathematics as it occurs in the repertoire	<i>relationship between mathematics as it occurs in the repertoire</i>	<i>relationship between mathematics as it occurs in the repertoire</i>	<i>relationship between mathematics as it occurs in the repertoire</i>	<i>relationship between mathematics as it occurs in the repertoire</i>
one's own physical mechanics and skill level essential to playing the repertoire	<i>one's own physical mechanics and skill level essential to playing the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing the repertoire</i>
adjusting to the acoustic properties and the effect on the performers and the performance space	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>

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Responding

Anchor Standard #7 Perceive and analyze artistic work

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Demonstrate and describe reasons for selecting music, based on characteristics found in the music and connections to interest, purpose, or personal experience.	Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.	Select, describe, and compare a variety of individual and small group musical programs from varied cultures, genres, and historical periods.
Demonstrate and explain, citing evidence, the use of repetition, similarities and contrasts in musical selections and how these and knowledge of the context (social or cultural) inform the response.	Describe how the way that the elements of music are manipulated and knowledge of the context (social and cultural) inform the response.	Compare passages in musical selections and explain how the elements of music and context (social, cultural, or historical) inform the response.	Explain how the analysis of the structures and context (social, cultural, and historical) of contrasting musical selections inform the response.	Demonstrate and justify how the structural characteristics function within a variety of musical selections, and distinguish how context (social, cultural, and historical) and creative decisions inform the response.

Anchor Standard #8 Interpret intent and meaning in artistic work

Identify interpretations of the expressive intent and meaning of musical selections, referring to the elements of music, context (personal or social), and (when appropriate) the setting of the text.	Identify and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context, and (when appropriate) the setting of the text.	Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), and (when appropriate) the setting of the text, and outside sources.	Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), and (when appropriate) the setting of the text, and varied researched sources.	Establish and justify interpretations of the expressive intent and meaning of musical selections by comparing and synthesizing varied researched sources, including reference to examples from other art forms.
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Anchor Standard #9 Apply criteria to evaluate artistic work

Identify and describe how interest, experiences, and contexts (personal or social) effect the evaluation of music.	Explain the influence of experiences and contexts (personal, social, or cultural) on interest in and the evaluation of a varied repertoire of music.	Develop and apply teacher-provided and established criteria based on personal preference, analysis, and context (personal, social, and cultural) to evaluate individual and small group musical selections for listening.	Apply personally-developed and established criteria based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate contrasting individual and small group musical selections for listening.	Develop and justify evaluations of a variety of individual and small group musical selections for listening based on personally-developed and established criteria, personal decision making, and knowledge and understanding of context.
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Responding Foundational Skills

The specific guidelines that the teacher provides for improvisation and composition should include the below foundational skills in support of meeting Anchor Standards 7-9

Respond-Reflect on understanding - (RRU)

The italicized R.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of processing skills.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
how changing compositional elements of music (e.g., dynamics, tone color, tempo) can change the style and experience of the music	how music can be transcribed from one music medium to another (e.g., one instrument to another, one ensemble to another)	the compositional and stylistic elements that differentiate various musical genres	the compositional and stylistic elements that differentiate various musical genres	the compositional and stylistic elements that differentiate various musical genres to their own performance or the performance of others
musical characteristics that make a piece of music appropriate for a specific event or function	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>
their preference for specific musical works and styles	<i>their preference for specific musical works and styles</i>	specific musical characteristics that influence their preference for specific musical works and styles	<i>specific musical characteristics that influence their preference for specific musical works and styles</i>	defend their preference for specific musical works of styles using specific musical characteristics
elements of music	elements of music in repertoire	<i>elements of music in repertoire</i>	<i>elements of music in repertoire</i>	<i>elements of music in repertoire</i>
how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of the music	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>
using appropriate terminology to describe and explain music	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>
the expressive qualities (e.g., dynamics, tempo, phrasing) of music	<i>the expressive qualities of music</i>	<i>the expressive qualities of music</i>	<i>the expressive qualities of music</i>	<i>the expressive qualities of music</i>
the characteristics that evoke a temperament or mood in a piece of music	<i>the characteristics that evoke a temperament or mood in a piece of music</i>	<i>the characteristics that evoke a temperament or mood in a piece of music</i>	<i>the characteristics that evoke a temperament or mood in a piece of music</i>	<i>the characteristics that evoke a temperament or mood in a piece of music</i>
showing respect for personal work and the work of others through appropriate critique.	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>
evaluating the effect of audience and performers' behavior on the performance	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>

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Connecting

Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify and discuss the roles and impact music plays in one's life and the lives of others.	Identify and explain the roles and impact music plays in one's life and the lives of others.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
Identify reasons for selecting music based on connection to interest, and purpose or context.	Explain reasons for selecting music citing connections to interest, purpose, and context.	Apply criteria to select music for specified purposes, supporting choices by citing connections to interest, purpose, and context.	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the specified purpose and context.	Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.

Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Identify and explain how context (e.g. social, cultural, historical) can inform the expressive intent and meaning of a musical performance.	Identify and explain how context can inform the expressive intent and meaning of a musical performance.	Explain and analyze how context can inform the expressive intent and meaning of a musical performance.	Analyze how context can inform the expressive intent and meaning of a musical performance.	Justify how context can inform the expressive intent and meaning of a musical performance.
Identify and explain how music is affected by knowledge outside the arts (e.g. science, social studies, math, language arts).	Identify and explain how music is affected by knowledge outside the arts	Explain and analyze how music is affected by knowledge outside the arts	Analyze how music is affected by knowledge outside the arts.	Analyze how music and other art forms involve and are affected by knowledge outside the arts

Connecting Foundational Skills

The specific guidelines that the teacher provides for connecting and social/historical context should include the below foundational skills in support of meeting Anchor Standards 10-11

Connect-Reflect on understanding - (CRU)

The italicized C.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of processing skills.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify the context (e.g. historical, social, cultural) in which the composer wrote the piece being performed	<i>Identify the context in which the composer wrote the piece being performed</i>	Describe the context in which the composer wrote the piece being performed	<i>Describe the context in which the composer wrote the piece being performed</i>	<i>Describe and analyze the context in which the composer wrote the piece being performed</i>
recognizing composers's motivations for creating the music being performed by the students	<i>recognizing composers's motivations for creating the music being performed by the students</i>	<i>recognizing composers's motivations for creating the music being performed by the students</i>	<i>recognizing composers's motivations for creating the music being performed by the students</i>	<i>recognizing composers's motivations for creating the music being performed by the students</i>
		Investigate and apply the developmental and historical characteristics of instrumental music to performance practice	<i>Investigate and apply the developmental and historical characteristics of instrumental music to performance practice</i>	<i>Investigate and apply the developmental and historical characteristics of instrumental music to performance practice</i>
Understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function	<i>Understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>Understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>Understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>Understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>
Understanding the connections between music and other content areas as encountered in the repertoire, including text settings	<i>Understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>Understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>Understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>Understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>
Identify their preference for specific musical works and styles	<i>Identify their preference for specific musical works and styles</i>	Distinguish specific musical characteristics that influence their preference for specific musical works and styles	<i>Distinguish specific musical characteristics that influence their preference for specific musical works and styles</i>	Defend their preference for specific musical works of styles using specific musical characteristics
elements of music	elements of music in repertoire	Distinguishing musical preferences from music and cultural judgments (e.g I like because ____, It is good because ____, It is important because __)	<i>Distinguishing musical preferences from music and cultural judgments</i>	<i>Distinguishing musical preferences from music and cultural judgments</i>
Describing personal reactions to musical experiences, and identifying which musical aspects evoke these reactions	<i>Describing personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>	Articulating personal reactions to musical experiences, and identifying which musical aspects evoke these reactions	<i>Articulating personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>	<i>Articulating personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>
Identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker	<i>Identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>	<i>Identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>	<i>Identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>	<i>Identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>

GLOSSARY for AZ: Music STANDARDS

Suggested criterion for inclusion: any item mentioned (or implied) in the standards documents for which the meaning may be open-ended and require clarification (e.g., musical concepts) for teachers and/or parents and administrators.

Suggested criterion for exclusion: any item where generally accepted meaning is a given (e.g. lyrics) or where “Googling” results in unambiguous meaning (e.g., audiation).

Artistic literacy

Knowledge and understanding that facilitates engagement in the arts

Audience Decorum

Behavior of the audience during performances; different performance practices have different norms and expectations, and as a result, what is appropriate for some contexts may be inappropriate for others

Chord progression (harmonic sequences)

Series of chords sounding in succession; certain progressions are typical in particular styles of music

Collaboratively-developed criteria

Items for assessing that have been through a process of collective decision-making

Compositional devices

Tools used by a composer or arranger to create or organize a composition or arrangement, such as, but not limited to, tonality, sequence, repetition, instrumentation, orchestration, harmonic/melodic structure, style, and form

Compositional procedures and techniques

Ways in which a composer or arranger effects expressive intent, such as, but not limited to, tension and release, augmentation-diminution, sound and silence, motion-stasis, groove, fragmentation, imitation, sequencing, variation, aggregate completion, contour inversion of gestures, and rhythmic phrasing

Concepts (see musical concepts)**Context (personal, historical, cultural, social)**

All those aspects that influence meaning, understanding, and performance in music, including personal background and experience, historical conditions of time and place, cultural traditions of a musical practice, or social circumstances (e.g., community values and interests).

Creative intent (see also: expressive intent)

Deliberately bringing about or effecting specific feelings, emotions, moods, grooves, thoughts, and ideas through music creation; also: the specific feelings, emotions, moods, grooves, thoughts, and ideas of the composer or arranger that a performer attempts to realize through singing, playing, or movement

Demonstrate

Showing understanding through some form of observable behavior, such as physical, verbal, musical, or representational response

Elements of music

Derived from Jerome Bruner's "structures of the discipline" approach, the belief that music can be understood according to particular common abstractions such as pitch, rhythm, harmony, dynamics, timbre, texture, form, and style/articulation; although widely influential and commonly used, the "elements" should be considered as just one among several ways of conceptualizing music learning and teaching

Ensemble

Group of individuals organized to perform music, including traditional large groups such as bands, orchestras, and choirs, smaller chamber groups, such as duets, trios, and quartets, and emerging ensembles such as guitar, iPad, laptop, mariachi, steel drum or pan, and Taiko drumming (to name a few)

Explore

Discover, investigate, and create musical ideas through singing, chanting, playing instruments, or moving to music

Expression

Feelings, emotions, moods, grooves, thoughts, and ideas conveyed through music

Expressive attributes/qualities

Characteristics (or "variables") that help to distinguish one performance from another, such as the semantic properties of tempo, groove, phrasing, articulation, and so on;

expressive attributes are distinguishable from the structural (or syntactic) attributes of music, such as melody, rhythm, form, and so on

Expressive intent

The specific feelings, emotions, moods, grooves, thoughts, and ideas the composer, arranger, or performer seeks to convey

Expressive qualities (see expressive attributes)

Function

Use for which music is created, performed, or experienced, such as dance, social, recreation, music therapy, video games, advertising, and so on

Guidance

Assistance provided temporarily to enable a student to perform a musical task that would be difficult to perform unaided, best implemented in a manner that helps develop that student's capacity to eventually perform the task independently; although guidance is implied by the nature of teaching, "guidance" is included in the standards (e.g., kindergarten and first grade) to make clear that, for developmental reasons, independent functioning for some tasks and behaviors is not always a reasonable expectation

Harmonic sequence (see chord progression)

Harmonizing instruments

Musical instruments, such as guitars, ukuleles, and keyboards, capable of producing harmonies as well as melodies; often used to provide chordal accompaniments for melodies and songs

Historical periods

In the "classical" (i.e., Western art music) tradition these are historical periods during which music shared common compositional or performance characteristics; historians typically refer to the following: Medieval (ca. 500-ca. 1420), Renaissance (ca. 1420-ca. 1600), Baroque (ca. 1600-ca. 1750), Classical (ca. 1750-ca. 1820), Romantic (ca. 1820-ca. 1900), and 20th Century (ca. 1900-2000)

Iconic notation (see notation)

Improvisation

Music created and performed spontaneously or "in-the-moment," often within a framework determined by the musical style

Lead-sheet notation (see notation)

Movement

Act of moving in nonlocomotor (such as clapping and finger snapping) and locomotor (such as walking and running) patterns to represent, respond to, and interpret musical sounds

Music literacy (see artistic literacy)

Musical concepts

Understandings or generalized ideas in and about music that are formed after learners make connections and determine relationships among ideas

Musical idea

A coherent, recognizable or identifiable musical event, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase, a section, or an entire piece

Musical work

Piece of music preserved as a notated copy or sound recording or passed through oral tradition

Notation

Visual representation of musical sounds. Common examples include:

Staff notation (sometimes referred to as standard or traditional)

System for visually representing musical sound on a five-line music staff employing specific proportional note values/rests (e.g., eighth notes, quarter notes, half notes), usually with a “clef” to indicate register, a “key signature” to indicate tonality, and a “time signature” to indicate meter

Tablature

System of graphic notation, commonly used for fretted stringed instruments, in which a diagram visually represents both the fret board and finger placement

Iconic notation

Representation of sound and its treatment using lines, drawings, pictures

Lead-sheet notation

Usually a version of staff notation containing a single-line melody together with chord symbols representing the accompanying harmony; lead sheets are usually interpreted by performers in accordance with stylistic norms and performance practices

Open-ended assessment

Assessment that allows students to demonstrate the learning of a particular outcome in a variety of ways, such as demonstrating understanding of rhythmic notation by moving, singing, or chanting

Performance decorum

Aspects of contextually-dependent behavior, conduct, and appearance during a musical performance, such as stage presence, etiquette, and appropriate attire

Performance practice

Performance and presentation that reflects established norms for the style and social, cultural, and historical contexts

Personally-developed criteria

Items for assessing achievement levels that have been individually generated

Rubric

Pre-established, ordered (i.e., hierarchical) set of descriptive criteria for evaluating student work

Standard notation (see notation)**Style**

Label for music possessing distinguishing characteristics and/or performance practices; often associated with or reflective of function, historical period or cultural context

Tablature (see notation)**Traditional notation (see notation)****Vocalizations**

Vocal exercises that include no text and are sung to one or more vowels